

Miss 3044

THE

GERMAN ERA TO,

OR

A COLLECTION OF FAVOURITE SONGS

TRANSLATED INTO ENGLISH

WITH THEIR ORIGINAL MUSIC.

BERLIN,

SOLD BY G. C. NAUK,

1797.



TO THE DUTCHESS OF YORK.

Madam.

The following songs, the amusement of a few idle hours, I take the liberty of dedicating to your royal highness, as a lady highly eminent in the musical art, and the natural patroness of German composition. I shall think myself much honour'd should they attract the notice of a personage, whose worth I have had, during my residence at Berlin, such frequent occasions of estimating in the regret which still prevails among all ranks of people, that she is no longer resident in that capital.

I have the honour to be, with high respect,

Madam,

Your royal highnesses most obedient and
very humble servant

Berlin, 12. Ap. 1797.

THE TRANSLATOR.

ADVERTISEMEN T.

It has always been lamented by the lovers of poetry, that masters of the greatest eminence do not often shew equal ability in the choice of the verses they set to music, or rather, that they are commonly obliged to set such pieces as are put into their hands. Many of the following songs come under the above description, their chief merit consisting in the happy manner in which the musical part has been executed; and though occasional liberty has been taken in their version, yet such cannot be expected to have the air of original compositions. This difficulty the translator has thought necessary to premise in order to soften the severity of criticism; should the few, however, in this collection which admitted of a more literal translation appear to disadvantage in their English dress, he candidly confesses the fault will be entirely his own.

Hymn to Nature.

Adagio.

Schulz.

Ho-ly Na-ture, heav'n-ly fair, Lead me with thy pa-rent care; In thy

foot-steps let me tread, As a will-ing child is led.

1.

Holy Nature, heav'nly fair,
Lead me with thy parent care;
In thy footsteps let me tread,
As a willing child is led.

2.

When with care and grief opprest
Soft I sink me on thy breast;
On thy peaceful bosom laid,
Grief shall cease, nor care invade.

3.

O congenial pow'r divine,
All my votive soul is thine!
Lead me with thy parent care,
Holy Nature, heav'nly fair!

Song.

Reichardt.

Streu the way with fair-est flow'rs, Ev'-ry ill for - get - ting;
 Swift-ly fly the en - vious hours, Quick our sun is set - ting.
 Daph - nis now in fro -lick dance, Sports with care un - cloud - ed;
 Yet, ere morn-ing's dawn ad - vance, See the strip - ling shrowd - ed.

1.

Strew the way with fairest flow'rs,
 Ev'ry ill forgetting;
 Swiftly fly the envious hours,
 Quick our sun is setting.
 Daphnis now in frolick dance,
 Sports with care unclouded;
 Yet, ere morning's dawn advance,
 See the stripling shrowded.

3.

Let not Philomel's soft strain
 Trill neglected numbers,
 Nor the hum of bees in vain
 Lull to soothing slumbers.
 Snatch, as long as fortune smiles,
 Love and drinking pleasures;
 Ruthless death no art beguiles,
 Soon he steals our treasures.

2.

See, in Hymen's joyous band
 Blushing Phoebe plighting;
 See, ere ev'ning's dews expand,
 Death her eyes benighting.
 Give then grief and moping care
 To the breeze that pases.
 'Neath this beecher grove so fair
 Quaff the jingling glasses.

4.

O'er the dark and silent grave
 Where his prey reposes,
 Vain their wings the Zephyrs wave
 Scatt'ring breath of roses;
 Vain the glasses tinkling sound
 Death's dull ear invading,
 Vain the frolic dance around,
 Deftest measures treading.

D u e t.

*Andantino.**Mozart.*

She.

The man-ly heart with love o'er-

He.

flow-ing, Each fair - er vir-tue calls its own.

'Tis beau-ty's task, soft smiles be-

Hail sa - cred

stow-ing, To share and soothe the lo - ver's moan. Hail sa - cred

Love, thro' heav'n and earth. Hail sa - cred flame that gave us

Love thro' heav'n and earth. Hail sa - cred flame that gave us

Volti.

birth. Hail sa - cred flame that gave us birth.

birth.. Hail sa - cred flame that gave us birth.

And love the ills of life be - guil-ing, The soul in

will : ing bond - age leads.

And while to peace each trou - ble

Nor ought can

smiling, Its po - tent sway all na - ture pleads. Nor ought can

Volti.

dear - er rap - tures prove, Than two fond hearts that tru - ly

dear - er rap - tures prove, Than two fond hearts that tru - ly

love, Than two fond hearts that tru - ly love. Love and

love, Than two fond hearts that tru - ly love. Love and

A musical score for four voices in common time, featuring a soprano, alto, tenor, and bass. The soprano and alto parts are in G minor (indicated by a 'G' and 'b' below the staff), while the tenor and bass parts are in C minor (indicated by a 'C' and 'b' below the staff). The score consists of four staves of music with corresponding lyrics: 'truth, and truth and love, Love and' for the soprano, 'truth, and truth and love, Love and' for the alto, 'truth, and truth and love, Love and' for the tenor, and 'truth, and truth and love, Love and' for the bass. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

truth and truth and love, E - mu - late the joys a-

truth and truth and love, E - mu - late the joys a-

Volti.

Music score for 'Love and truth and truth and love' (E-mu-
bove). The score consists of four staves. The top two staves are soprano voices, the third is an alto voice, and the bottom is a basso continuo (basso). The music is in common time, with a key signature of one flat. The vocal parts sing in a four-part harmonic style, with the basso part providing harmonic support. The vocal parts sing 'Love and truth and truth and love, E-mu-
bove.' The alto part has a melodic line with eighth-note patterns, and the basso part has sustained notes and eighth-note patterns. The soprano parts have eighth-note patterns. The music is written on a five-line staff with a bass clef, a key signature of one flat, and a common time signature.

1.

She. The manly heart with love o'erflowing,
Each fairer virtue calls its own.

He. 'Tis beauty's task, soft smiles bestowing,
To share and soothe the lover's moan.

Both. Hail sacred love, thro' heay'n and earth!
Hail sacred flame that gave us birth!

2.

She. And love the ills of life beguiling
The soul in willing bondage leads:

He. And while to peace each trouble smiling,
Its potent sway all nature pleads.

Both. Nor ought can dearer raptures prove,
Than two fond hearts that truly love.
Love and truth, and truth and love,
Emulate the joys above!

Song.

*Affettuoso.**Schulz.*

By moon-light's soft - est lus - tre, With Lau-ra a'er the green, I
 stray'd, and bu - sy fan - cy, Still paints the ten - der scene.

1.

By moon-light's softest lustre
 With Laura o'er the green,
 I stray'd, and busy fancy,
 Still paints the tender scene.

2.

Soon breath'd the Zephyr warmer
 As hand in hand we came;
 And soon a gentle tremor
 Seiz'd all my troubled frame.

3.

My Laura's eye reflected
 Mild Cynthia's silver ray;
 And on her lip it trembled,
 And shed a sweeter day.

4. A tear of love quick starting,
 Fell glist'ning from my eye;
 And tender sighs half stifled,
 To Laura softly fly.

5.

All silent was the maiden,
 A tear bedimm'd her sight;
 The moon the tear illumin'd,
 I mark'd its pearly light.

6.

Nor dreamt my gentle Laura
 Her eye that tear betray'd:
 The drop still paly glimmer'd
 As down her cheek it stray'd.

7.

The landscape faded round me,
 And vanish'd from my view:
 Ah, surely shall I never
 Such tender joys renew!

27
A drinking Song.

Dittersdorf.



3/8 time signature. Treble and bass staves. Treble staff has a G-clef, bass staff has a C-clef. The bass staff has a key signature of one sharp (F#) and a time signature of 8/8. The lyrics are: "To Bacchus, dear Bacchus, an al - tar I'll raise; And, full of his presence, grew".

3/8 time signature. Treble and bass staves. Treble staff has a G-clef, bass staff has a C-clef. The bass staff has a key signature of one sharp (F#) and a time signature of 8/8. The lyrics are: "wild in his praise. Ap - proach, thirs - ty to - pers, no ills shall a - noy, But wine flow in".

3/8 time signature. Treble and bass staves. Treble staff has a G-clef, bass staff has a C-clef. The bass staff has a key signature of one sharp (F#) and a time signature of 8/8. The lyrics are: "plen - ty, and plen - ty of joy. We'll drain the bowl emp - ty and drink a - way care, We'll".

Volti.

Handwritten musical score for 'The Drunken Sailor' in G major. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2/4'). The lyrics are: 'drain the bowl empty and drink a-way care. If end-less such'. A handwritten tempo marking '3 3 4 3 6' is written above the top staff, with '1 1 2 1 5' written below it. The score is on aged, yellowed paper.

Handwritten musical score for 'The Happy Man' in G major. The score consists of two staves. The top staff is in common time, featuring a treble clef, a 'G' key signature, and a '6' above the staff. The lyrics 'hap - py it were. If end - less such plea - sures, how hap - py it' are written below the notes. The bottom staff is in common time, featuring a bass clef and a 'C' key signature. The lyrics 'hap - py it were. If end - less such plea - sures, how hap - py it' are also present. A 'Chor.' label is written above the top staff.

A musical score for a voice and piano. The top staff is for the voice, starting with a common time signature and a key signature of one sharp. The lyrics are: "were. If end - less such plea - sures how hap - py it were." The bottom staff is for the piano, with a common time signature and a key signature of one sharp. The score includes a dynamic instruction 'p' (piano) and a repeat sign with a double bar line.



To Bacchus, dear Bacchus, an altar I'll raise;
 And, full of his presence, grow wild in his praise.
 Approach, thirsty topers, no ills shall annoy,
 But wine flow in plenty, and plenty of joy.
 We'll drain the bowl empty and drink away care.
 If endless such pleasures, how happy it were!

2.

And Venus, bright goddess, the incense shall share,
 And bumpers be quaff'd to the health of each fair.
 In loves happy triumph each beauty shall shine,
 And heighten the joys of the juice of the vine.
 We'll drink, and we'll love, and we'll laugh away care.
 If endless such pleasures, how happy it were!

Song.

Larghetto.

Mozart.

With - in these sa - cred

bow - ers, The wretch shall find re - pose. No gloom - y ven - geance low - ers; Soft

pi - ty heals his woes: While friend - ship's

hand his steps shall stay, And hope shall point to bright - er

day. While friend-ship's hand his steps shall stay, And hope shall point to brighter

day. While friend-ship's hand his steps shall stay, And hope shall point to brighter

day, to bright-er, to bright - er day.

dal Segno.

1.
Within these sacred bowers,
The wretch shall find repose.
No gloomy vengeance lowers;
Soft pity heals his woes:
While friendship's hand his steps shall stay,
And hope shall point to brighter day.

2.
Here, far from noise and folly,
Fraternal love presides;
And sweetest melancholy
A hallow'd guest resides.
If scenes like these thy heart can share,
Then bide a welcome pilgrim here.

Song.

*Larghetto.**Haydn.*

A prey to tender an-guish, Of ev'-ry joy be - reav'd, How

oft I sigh and lan-guish, How oft by hope de - ceiv'd! Still wish-ing, still de-

si-ring, To bliss in vain a - spi-ring, A thou-sand tears I shed, In



1.

A prey to tender anguish,
Of ev'ry joy bereav'd,
How oft I sigh and languish!
How oft by hope deceiv'd!
Still wishing, still desiring,
To bliss in vain aspiring,
A thousand tears I shed,
In nightly tribute sped.

2.

And love and fame betraying,
And friends no longer true;
No smiles my face arraying,
No heart so franght with woe!
So pass'd my life's sad morning:
Young joys no more returning!
Alas, now all around,
Is dark and cheerless found!

3.

Ah, why did nature give me
A heart so soft and true;
A heart to pain and grieve me,
At ills that others rue?
At other's ills thus wailing,
And inward griefs assailing,
With double anguish franght,
To throb each pulse is taught.

4.

Erelong perchance my sorrow
Shall find its welcome close,
Nor distant far the morrow
That brings the wish'd repose:
When death, with kind embracing,
Each bitter anguish chasing,
Shall mark my peaceful doom,
Beneath the silent tomb.

5.

Then cease, my heart, to languish,
And cease to flow, my tears;
Though nought be here but anguish,
The grave shall end my cares.
On earth's soft lap reposing,
Life's idle pageant closing,
No more shall grief assail,
Nor sorrow longer wail.

Song.

Allegretto.

Schulz.

Blos-som, love-liest flow-er, Planted by this hand; Sweet-est o-dours

show-er, Brightest tints ex-pand. Envied joys at-tend thee, To my love I'll

send thee; On her breast to lie: Hap-py des-tin-y!

Der Weltmarch

Muster

„Vom, vom, sollt from yafu, duu Maa, Jaa, ja!“ Es u' Roentz, god sin Dörk! Einbörn, univer- nu ova'n Dörz, niver nuell i from yafu, niver nuell i from yafu.

1. 2.
Ein Män in weißer Kleid
Ihre Kleid',
Wünscht große Freiheit!
Liebe Freiheit 2.

3.
Ein Män liegt in Zieg'n!
Lieg'n in Zieg'n,
Lieg'n in Zieg'n!
Liebe Freiheit 3.

4.
Ein Män ist tot.
Er ist tot,
Trotz' er Gott!
Liebe Freiheit 4.

25

1.
Blossom, loveliest flower,
Planted by this hand;
Sweetest odours shower,
Brightest tints expand.
Envied joys attend thee,
To my love I'll send thee,
On her breast to lie,
Happy destiny!

2.
Peggy, little charmer,
Is my best lov'd maid;
Should ill fortune harm her,
Sure I'd weep me dead.
Other maids excelling
She alone has dwelling
In my inmost breast;
There she reigns confess'd.

3.
Sure a girl so pretty
Nowhere shall be found;
And though blooming Kitty
Charms the village round;
Yet I must avow it,
Careless who may know it,
Might I Kitty wed,
"No" should soon be said.

4.
Yes, the little smiler
Holds my heart alone,
Nor will I beguile her
When I'm older grown
Yes, her beauties move me;
Next to Heav'n above me,
Nothing have I here
Half as she so dear!

5.
Oft the lads and lasses
Mock my tender care,
Oft, as Peggy passes,
Slyly at me stare.
Nought their jeering moves me,
Dearest Peggy loves me;
Soon they all shall see,
Peggy wed with me.

6.
Happy-fated flower,
'Ere to her you fly,
Blossom near my bower,
'Neath the vernal sky.
Soon, thy joy increasing,
Peggy's bosom gracing,
Kisses wait for thee.
One, perchance for me!

7.
Ein Män will meine Tochter.
Wird er meine Tochter,
Schnell' er sie mir zu.
Liebe Freiheit 5.

8.
A favor it me Gern
Do'r mir Gern.
Lieg'n in mir Gern!
Liebe Freiheit 6.

D

D. 9. Dau'r mir Dau'r;
Dau'r mir Dau'r!

Song.

*Poco adagio.**Haydn.*

To sing of loves passion, I'm call'd by my fair; Ah, who would not

sing when com - mand - ed by her?

Yet loves softest lan - guish Cre - ates but new an - guish, Cre -

cimabalo.

ates but new an - guish: So - fain, gen - tle

maid, the fond theme I'd for - bear.. So fain, gen - tle

maid, the fond theme I'd for - bear. *sf.*

1.
To sing of loves passion, I'm call'd by my fair.
Ah! who would not sing when commanded by her?
Yet loves softest languish
Creates but new anguish,
So fain, gentle maid, the fond theme I'd forbear.

4.
Yet when the fond heart is bewilder'd in joy,
And loves softest raptures the moments employ,
Dear pleasures so cheating!
Soft transports so fleeting!
A smile can give life, and a frown can destroy!

2.
Young Cupid triumphant, in mischief well skill'd
Subdues mighty princes and keeps the fair field.
Ambition declining,
To beauty resigning,
Each chief for the myrtle the laurel shall yield.

5.
Should jealousy's torments embitter the woe
That arises from absence, what anguish shall flow!
What moaning and sighing!
Despairing and dying!
Ah! who shall describe what the lover shall know?

3.
The coward grows daring and pants for the fray;
The miser free-hearted, the splenetic gay;
Grave wisdom admiring,
Grows mad with desiring;
The bachelor sighs for the fair till he's gray.

6.
To urge the soft subject, then cease, gentle fair.
I'm ill at such numbers, nor further shall dare;
For loves softest languish
Creates but new anguish,
And hence, dearest maid, the fond theme I forbear.

S o n g.

Allegretto staccato.

Haydn.

2
 2
 At Lu-cy's door was Co-lin seen, He
 knock'd and ask'd, "Is none with-in," "He knock'd and ask'd, "Is none with-in, is
 none with-in, is none with-in?" - "Tis Co-lin calls, haste, gen-tle maid." She

A musical score for a two-part setting. The top part is in common time (C) and the bottom part is in common time (C). The music consists of two staves with various note heads and rests. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is: "came and 'No,' she said. 'Tis Co-lin calls, haste," and "gent-le maid," "She came and, 'No,' she said." The second section continues with "He".

1.

At Lucy's door was Colin seen,
He knock'd, and ask'd, "Is none within?"
"Tis Colin calls, haste, gentle maid,"
She came and, "No," she said.

3.

O'erwhelm'd with grief he moves away,
Now lists, now hears her turn the key,
And softly cry, "A moment, come,"
"One word, then speed thee home."

2.

He sigh'd and sued in piteous plight,
"No, No," she cries, "I die with fright,"
"Tis late, tis dark, I'm all alone."
"It must not be, — be gone."

4.

With prying wish the neighbours burn,
And watch and wait the youth's return;
And true he came; — but not till day.
They laugh'd — he slunk away!

8

Song.

Adagio.

Schulz.

1.
Beneath a poplar's friendly shadow,
Beside a rushy meer,
Young Fanny sat, all blithe and blooming,
And knit, unvext with care.
And while she knit, she sung so sweet,
A ballad I shall ne'er forget.

2.
When idly o'er the meadow wand'ring,
To lure the fairy train;
Conceal'd beneath the alder bushes,
I heard dear Fanny's strain.
My useless angle down I laid,
And soft approach'd the blushing maid.

3.
"Why all alone? — shall I intrude me?"
"Fresh breathes the Zephyr here."
"Good swain," she cries, "I've just been straying."
"Along this glassy meer."
"But now the sun ascends the sky."
"And to the cooling shade I fly."

4.
I sat me down, and soon soft tremors
My listle's limbs invade,
And Fanny's foot so neat and shapely,
By mine was closely laid;
And stretch'd upon the flow'ry green,
Her taper ankle too was seen.

5.
We trembled like two aspen branches,
And neither knew for why,
We talk'd of corn and kine and weather;
Then ceas'd, then 'gan to sigh.
And list'n'd to the lapwing's strain,
And heard the bittern'loud complain.

6.
Now bolder grown, her work I tangled;
I stole her yarn away;
And she, with knitting-pins assailing,
Provok'd the am'rous fray;
'Till quite incens'd, in playful spite,
She shew'd her teeth and vow'd she'd bite.

7.
But see, I cried, the sun's beams darting,
Across the quiv'ring spray;
They paint thy lip and tinge thy dimples
With purest, sweetest ray.
O'er ev'ry charm his glories beam,
As when he gilds the placid stream.

8.
She smil'd; — her bosom gently flutter'd,
And heav'd a stifled sigh;
I stole a kifs, and swore to love her;
She blush'd in kind reply.
And when I break my plighted vow,
The conscious stream shall cease to flow!

Song.

Poco adagio.

Reichardt.

Un - no - tic'd in the lone - ly mead, A vi - 'let rear'd its mo - dest head; A
 sweet and lovely flow - er! A blooming maid came gadding by, With vacant heart and
 glad - some eye, And tript, and tript, with spor - tive care - less tread.

1.
 Unnotic'd in the lonely mead,
 A violet rear'd its modest head;

A sweet and lovely flower!

A blooming maid came gadding by,
 With vacant heart and gladsome eye,
 And tript, and tript, with sportive careless tread.

2.
 "Ah!" thought the violet, "had I now, "
 "The roses matchless form and glow; "
 "Tho' transient were the power; "
 "To be but pluckt by that sweet maid, "
 "And on her virgin bosom laid; "
 "Blest fate! blest fate! what more could heav'n bestow? "

3.
 Along the lovely maiden past,
 Nor on the ground a look she cast,
 But trod the hapless flower:
 It sunk, it died, and yet was gay;
 "And let me die," 'twas heard to say,
 "If 'neath, if 'neath her feet, I breathe my last!"

I N D E X.

		Page
H oly nature, heav'nly fair,	(<i>Süsse heilige Natur</i>)	from Stöllberg. V.
Strew the way with fairest flow'rs,	(<i>Rosen auf den Weg gestreut</i>)	Höltby. VI.
The manly heart with love o'erflowing,	(<i>Bey Männern, welche Liebe fühlen</i>)	VIII.
By moon-light's softest lustre,	(<i>Ich ging im Mondenschimmer</i>)	Stollberg. XVI.
To Bacchus, dear Bacchus, an altar	(<i>Dem Gotte der Reben vertrau' ich</i>	
I'll raise,	<i>mein Glück</i>)	XVII.
Within these sacred bowers,	(<i>In diesen heilgen Hallen</i>)	XX.
A prey to tender anguish,	(<i>Ich habe viel gelitten</i>)	Schubart. XXII.
Blossom, loveliest flower,	(<i>Blühe, liebes Veilchen</i>)	Overbeck. XXIV.
To sing of loves passion, I'm call'd	(<i>Ein Liedchen von Liebe verlangst</i>	
by my fair,	<i>du von mir</i>)	XXVI.
At Lucy's door was Colin seen,	(<i>Philint stand jüngst vor Babets Thür</i>)	XXVIII.
Beneath a poplar's friendly shadow,	(<i>Beschattet von der Pappelweide</i>)	Vols. XXX.
Unnotic'd in the lonely mead,	(<i>Ein Veilchen auf der Wiese stand</i>)	Göthe. XXXI.